WBAI
Folio

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Folio

WBAI 99.5 FM

Non-Commercial, Listener-Sponsored Pacifica Radio in New York

Robbie Dulman

Folio

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Richie Chambers was interviewed on the second day of the wildcat sanitation strike this July. Chambers was one of the 1,500 men laid off, but he was confident at this point that all the men would win their jobs back. The views expressed by Chambers seemed to be held by many, if not all of the men, who were picketing outside a sanitation garage in mid-Manhattan.

L.C.

Sanitation Worker: I just got laid off. I have about five years on the job. I just got laid off. Five years, I still can't believe it—all of a sudden the security is gone. You know, that was why—I worked on Wall Street for 10 years and it got bad on Wall Street—I came here for the security and it's gone. I think that's the thing that shocked everybody. It would have been bad enough if it would have been five or six hundred guys, or something like that they were over. There's no way you can tell me . . . They're talking about they got too many men and trim the fat, Jesus Christ. The sanitation department hasn't got any more men now than they had in 1930. You can imagine how the city has grown in that time. You know what I mean, just in terms of garbage—population and garbage and stuff like that. And we still have the same number of men. Where in hell can there be any fat?

Cox: What did you do? What was your job?

S: I was a sanitation man. I was on the trucks or I was sweeping or I was—just a general sanitation man.

C: There was a lot of talk about how there were too many men, that people weren't working. Would you describe what your day was like?

S: We'll talk just in terms of what an average guy did. He'd have to get in there around six, six-thirty to get a parking spot 'cause it's horrible parking. It's roll call at seven o' clock and you get on the trucks and go out and pick up garbage until two o'clock in the afternoon and you'd sign out at two, two-fifteen, whatever it happened to be. I don't think a lot of people actually realize exactly how much garbage you put on that truck. The average guy puts between five and six tons on that truck. Twice a day, two different times a day. That's a hell of a lot of garbage. You're out there and you're doing a good day's work.

C: If these cuts hold . . . I know what it means to you, it must mean disaster, in terms of your income.

S: Yeah, it does, I know what you're saying, that's obvious, but as far as in relation to the city. . . .

C: What does it mean to the city? What's going to happen?

S: Total chaos.

C: Apart from the strike, even if you go back, with those cuts, what'll it mean for the garbage?

S: If everybody went back that was not laid off, and they did an average day's work . . . It's obvious, you lose three thousand men, you're going to fall behind further each week, each week, each week. And the unfortunate part of it all is, and human nature being what human nature is, you know who's going to get hurt the most? The ghettos. They're damn well going to get Park Avenue and Fifth Avenue. You see, if they would leave the goddam garbage out on Park Avenue and Fifth Avenue and Madison Avenue and concentrate on the ghettos, you'd see how fast Warren Anderson and the rest of them assholes would come around. You understand? All of a sudden the people that really tell Warren Anderson what to do would be saying, Hey pal, I walked in my house and there was a rat outside, and some rich bastard would almost faint. All of a sudden Warren Anderson and Rockefeller and the rest of these crumbs would now come around. But unfortunately, what's going to happen, even if the strike is over, they'll go into Park Avenue and clean that up first and Wall Street will be cleaned up and the unfortunate areas, the ghetto area, it'll get worse and worse and there'll be riots and they'll blame the people instead of blaming the goddamn politicians who are to blame.

C: Do you think they'll also try to speed up, try to get guys that are left to do more work?

S: I don't think it'll work, because there are certain technicalities and rules and regulations. But it can be worked both ways, you know. There are techoicalities, for example, there are three men on a truck. A rule, a very specific safety rule states clearly and unequivocally that the driver is not supposed to get out of that truck. And generally the driver will stay in the truck when there are small stops. But it he comes to a big stop and he backs up to one of these big huge stops, he'll get out and help. Consequently the work gets done faster and more of it. So now the driver can stay in the truck at all times. Now all you have to do, so nobody gets hurt, you can rotate drivers. Okay, so that means there's less work and that's within the rules. There's also a rule that says that somebody's supposed to stay by the hopper when the thing cycles. Okay, that's another technicality, you stand there and send that hopper up. The other thing is, many times you grab two or three bags or a can and a bag, or something like that. As long as you were working at a minimum speed and so on and so forth; you take one can, one bag, as long as you're not deliberately . . .

C: What you're saying is, that if they try to make fewer guys do more work, do the work that the other guys would have done if they'd been there, people would resist. There are ways to get out of it.

S: Without a doubt.

C: Why do you think of all the unions the sanitation workers are the only ones that have actually gone on strike?

S: It's always been that way, it really has. Secondly of all, you have to remember everybody takes electricity for granted until your lights go out some night—and then you realize how desperate you are. Everyone takes the cops and the firemen for granted, you understand? They're there, they're supposed to do their job, but unless you really happen to see a fire, which is really limited in a lot of ways, or unless you see a cop arrest somebody which doesn't happen to the average person; but just leave that garbage out on the street, it's there, it's tangible, it's there. And you have to step around it. And all that goddamn odor. And if it really gets bad, the rats will be coming right out to greet it. They said there's eight million rats in New York City. That's probably about one tenth of what there really is. And don't let anybody tell you that the National Guard or the Reserves are going to pick up garbage. You get a guy making three hundred dollars on Wall Street and it's bad enough he's making seventy-five a month as a guardsman. He's going to be picking up filthy garbage that's been there? Come on—rats, maggots, waterbugs, roaches—you name it. No way.

C: What about all the talk that's been pushed in some of the papers; that what ought to happen is there ought to be a wage freeze instead of layoffs. Do you buy that?

S: I would buy that if it was a wage freeze for everybody. I have two children; you have to eat and I have to try to compete with the prices that are going there. This crap of a wage freeze for city workers—I didn't see the politicians taking any cuts and freezing their salaries and their little rake-offs and their little side deals that nobody even knows about 'til they're out of office already. First of all, there's talk on one hand that there's no money. There's always money and everybody's damn well aware that there's money. Secondly of all, the people who are responsible are the seven Republicans. Critically. Crucially. Senator Goodman of all people, the big ultra-liberal, going along with Mr. Anderson. Aid to upstate. Aid for the ghetto schools, never mind for upstate where they don't need it. I'm not saying they shouldn't get something, but give where the hell it's needed. I see the unions as being negligent in that area for not going after them publicly and telling them. Let the people know, 'cause I hardly read these names in print. And this is where this all could have been resolved, this is all politics. It's as simple as that.

Folio

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WBAI is on the air 24 hours a day. Our transmitter is located in the Empire State Building, and we broadcast with an Effective Radiated Power of 5.4 KW (horizontal) and 3.85 KW (vertical). Power equivalent to 50,000 watts at 500 feet. Antenna: 1223 feet above average terrain. Height above sea level: 1515 feet. Frequency: 99.5 fm. The studios and offices are located at 359 East 62nd Street, New York, N.Y. 10021. Phone: (212) 826-0880.

WBAI is owned and operated by the Pacifica Foundation, a non-profit corporation. The other Pacifica stations are KPFA, 2207 Shattuck Avenue, Berkeley, California, 94704; KPFK, 3729 Cahuenga Boulevard, Los Angeles, California, 91604; and KPFT, 618 Prairie Street, Houston, Texas, 77002. Subscriptions are transferable.

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Report to the Subscriber

State of the Station

The Folio

born [at KPFA]: April 15, 1949
[at WBAI]: January 9, 1960
died [at WBAI]: August 31, 1974
reborn [at WBAI]: October 1, 1975

The return of the **Folio** is like the birth of a child that one desperately wants and needs, but really can't afford; an occasion of both joy and anxiety. Due to ever declining income and rising costs (see, "State of the Station," below), there is no room in our budget for the $25,000 it will cost to edit, print address and mail the **Folio** this year. Thanks to a one-year, $18,700 grant from the Corporation for Public Broadcasting, we are able to resurrect the **Folio** on an experimental basis this year.

Bringing back the **Folio** is frankly a gamble: that it will bring in at least as much in new subscriptions and renewals as it costs. If not, the inexorcisable demons of economics will cause the **Folio** to disappear again. Moral (in case you missed it): subscribe and renew (get your friends to do the same). Please return the coupon in this **Folio**.

The Carlin Case

Pacifica Foundation vs. the Federal Communications Commission
and the United States of America

On August 8, 1975, Pacifica's Washington attorneys, Arent, Fox, Kintner, Plotkin and Kahn, filed a brief in the United States Court of Appeals for the District of Columbia Circuit, asking the Court to set aside and annul an Order of the Federal Communications Commission declaring certain words to be "indecent" within the meaning of Section 1464 of the United States Criminal Code (which prohibits the utterance of "any obscene, indecent or profane language by means of radio communication . . ."). The Order further prohibits the broadcast of such language during times of the day when children may be expected to be in the audience. This FCC Order was occasioned by the complaint of one citizen about a WBAI broadcast of October 30, 1973 ("Lunchpail," with Paul Gorman), in which a satirical monologue by George Carlin entitled "Filthy Words" was played as part of a serious discussion on contemporary use of language.

The FCC's Order prohibits as "indecent" the broadcast, by WBAI or by any other radio or television station, of words which "depict sexual or excretory activities and organs in a manner patently offensive by contemporary community standards . . . ," at times when children are likely to be in the audience. (1) Seven words were consecrated to the FCC's **Index Verborum Prohibitorum**: "Fuck," "shit," "piss," "motherfucker," "cocksucker," "cunt," and "tit." ("Blow job" has already been conditionally added to the original list after it was characterized as "may be indecent" by the Chief of the FCC's Complaints and Compliance Division.) The FCC supplied neither an exhaustive list, nor a definitive time-of-day when children may be presumed to be fast in their beds, their transistors safely off. Not that any added precision would, in our opinion, make their order any less unconstitutional. (The Commission would profit from a tour of any New York City schoolyard.)

The FCC's creative definition of broadcast "indecency"(2) (released for the first time ever in the "Carlin" Order) cavalierly discards even **consideration** of one of the Supreme Court's major tests for obscenity: an utterance must be utterly without redeeming social value (Roth vs. U.S., 1957). Under "Carlin," if one of the seven (now eight, soon to be ten?) words is broadcast at a time when children may listen, that utterance is **per se** "indecent." The Commission has said that it will not listen to claims that the offending language has literary, artistic, political, or scientific value. This interdict applies equally to parts of the Bible, Shakespeare, James Joyce, Chaucer, Lord Byron, D.H. Lawrence, Eldridge Cleaver and Richard Nixon (as recorded in the Oval Office). WBAI could not broadcast Pacifica's own brief of the case, or the FCC's Order itself, until some unspecified time late at night.

The political effect of "Carlin" is to suppress the natural speech of just about every racial, political and artistic subculture in America, while establishing the (public) linguistic pieties of the straight white middle class as the only legal mode of communication on the public airwaves. The effect of "Carlin" on art is equally devastating; the Order makes it almost impossible to broadcast most modern, and much classical, drama, literature or poetry.

Pacifica Foundation strongly believes that the FCC's Order in "Carlin" is both unconstitutional under the First Amendment, as well as contrary to Section 326 of the Communications Act (which denies the Commission the power of censorship over radio communications as well as denying them power to make rules which interfere with the right of free speech by means of radio). We intend to fight this repressive Order all the way, whatever the cost. And cost it will: an estimated $50,000 at pro bono rates to take the case to the Supreme Court. So far, Pacifica is almost alone in this fight. We expect some supportive **amicus** briefs, but so far no one has offered to help bear the cost. The National Association of Broadcasters has declined Pacifica's request for **amicus** and financial aid. We have yet to hear from the large group broadcasters, the commercial networks, or from the public broadcasting establishment. (Even though none of them may even want to broadcast a discouraging word, it is firmly in their interest to oppose weakening of their First Amendment rights. But unfortunately, they apparently cannot see the forest for the dirty words. Violent television programs and cigarette commercials are another story. Broadcasters will give your life to broadcast these.) Basically, it's up to us, and to you, as usual. Please use the coupon in this **Folio** to make an extra donation to help fight the "Carlin" Order. (For donations of $50 or more, I will send you a copy of Pacifica's Brief and Appendix, which contains the FCC's Order and a list of specific works, from the Bible to the White House Tapes, that we may not broadcast during most of the day under "Carlin." It's very interesting reading; this article only touches on the legal issues involved.)

Let us band together to fight this repressive decision, so that we will no longer be required to filter the raw outrage of reality through the sieve of established sensibility.

State of the Station: Perilous

WBAI is at a peril point caused by steadily declining income and ever-rising costs. **If this deadly trend is not soon reversed, WBAI may not survive in its present form.** If income keeps falling, the

continued on page 15

WBAI MUST HAVE A NET INCREASE OF 5,000 SUBSCRIBERS BY YEAREND TO SURVIVE IN ITS PRESENT FORM

WBAI is at a peril point. Paid subscribers are down to 13,892 as of August 8th. Income has declined every year since 1971, while expenses have risen relentlessly. We have lost money every year since then, for an aggregate that exceeds $150,000. This pattern must be reversed if the BAI you've known for the past 10 years is to survive in recognizable form. The details are contained in my *Report to the Subscriber: State of the Station.* We must get 5,000 new or renewal subscribers without losing any of the nearly 14,000 now on the rolls.

If only 50 per cent of the 11,584 lapsed subscribers would renew, we would instantly exceed our goal. (This first *Folio* is being mailed for **one time only** to all lapsed subscribers at no cost to the station thanks to an Incentive Grant from the Corporation for Public Broadcasting.) A mix of new and old subscribers would also do the trick.

Please read my *Report*, then use the Coupon in this *Folio* on page 15 to re-subscribe or to become a subscriber. (You can determine your computed state of grace by checking the mailing label of this *Folio*.) Please do it right now. Your subscription today may save a lot of organizing and agonizing later.

Thank you. —LJ

Program Notes

A whole year has passed since we made the decision to take all programming off the air and to entirely rethink and revamp what was being broadcast over 99.5 FM. We made certain promises to you, and to ourselves, at that time. We promised to bring new voices and a quality of maturity and professionalism to the air; to cut down on easy rhetoric and concentrate on doing our research—bringing you programs thick with information and new ideas.

We believe we have done far better in just one year than our limited resources and finite energies would have indicated. In this year you've heard Lindsay Audin, with his in-depth and alternate analysis of the energy situation; Courtney Callender on the arts; Viv Sutherland on Women; Martin Sokol with his "Through the Opera Glass"; Bill Farrar with "Jazz Sampler"; Roo Gold on Alternative Gay Life Styles; voices of working people on Bonnie Bellow's "The Workplace"; Liz Christy helping us with the greening of New York; Charles Ruas and his new Arts programs; "Latin Music" with Max Salazar, Dr. Kenneth Ieo Rosa, and Carlos De Jesus; and Barry Rubin on the International situation. These are just some of the new voices you've become acquainted with in the past year. New ideas were presented to you in the form of Paul McIsaac's in-depth studeis of the American Revolution, the Science Establishment and Cancer causes and care; the Public Affairs Department's focus on Labor, the Ecooomy, Food and Energy; the Music Department's focus on Jazz, just at the time that it was reemerging as a highly respected indigenous American artform (see Bill Farrar's article) without abandoning our special way of presenting Classical Music; Deloris Costello's coverage of struggles and victories of Third World peoples and nations; the Drama and Literature Department's extensive presentation of current thought in Poetry, Theatre, Fine Arts, etc., etc.

We also continued to do the things we are best at and have become known for over the years: Live Radio, all day coverage of historic events (for example, the end of the War in Indochina, Nixon's resignation and the Labor Rally), radio drama and the Free Music Store.

And much to our relief, in the process of becoming more professional, we never lost our funkiness. For a while I feared that might happen, but then one day I realized that no one could ever control the incorrigibility of James Irsay, or assure that the record inside an album was the one indicated on the cover, or that a volunteer announcer wouldn't inadvertently erase the program scheduled to go on in five minutes. All that's the price and prize of freedom and its inevitable companion, poverty.

We're now beginning a new year. We come to you again with promises of new ideas, even more new voices, and continued improvement. We've laid a very strong fouodation this past year, in terms of people, standards of excellence, and the ability to work together creatively. My theory is that good stuff attracts good stuff in geometric progressions; and because of that you're in for a treat this next season.

We're also providing you with a long promised aid to listening—the **Follo**. Thank you for being so tolerant this past year while suffering through missed programs or worse, hearing the tail end of something you would have been supremely interested in hearing. In this New **Follo**, although there is quite a bit of specific information, you will notice that much of the copy gives you only a general idea of what the program will be and also that we've left a number of open spaces. Let us know how it works for you.

Good listening,
—Marnie Mueller
Program Director

The following are the general plans of various people and departments at the station.

Public Affairs

The City in Crisis

Throughout the past year we have witnessed the continuous deterioration of New York City's economy and the desperate attempt by city officials to find the revenues to pay the city's bills. Last summer, threatened with default, Mayor Beame instituted a series of budget cuts on the insistence of the Municipal Assistance Corporation, to prove to hesitant investors that New York City was willing to "cut to the bone." "We will sacrifice and change our life-style," said Beame, "but we will not cripple our great city." Yet, for many New Yorkers it was their lives and budgets, not the life of the great city that had been cut to the bone. Thousands of people lost their jobs, services in all areas were severely reduced, subway and bus fares rose to 50 cents, and municipal employees were forced to wait indefinitely for wage increases promised them under their contracts.

In planning our fall programming last summer, it was difficult to forecast how the city's fiscal crisis might develop in October. We were confident that New York's economic troubles would not be over and we had many questions about the budget crisis and its implications for the future of New York and other urban areas. Throughout the month of October, we will present **The City in Crisis**, a series of programs that attempt to answer some of these pressing questions:

What are the roots of the crisis and who is to blame? What is the conflict between the growing need and demand for services and the city's inability to finance these services? And, what role have the banks played in this conflict? How have city workers been affected and how have the cuts hurt those people who depend on the city's services? In what way have the unions responded to the attack from the city government and the financial community? And, what tensions have developed between rank and file union members and their union leadership, between permanent city workers and provisionals, and between city workers and city residents. Why have the state and federal governments refused to come to New York's aid? And, what does this mean for the future of all urban areas? And, finally, what is the relationship between New York's budget crisis and the general state of the nation's economy?

Every Thursday evening at 7:30, and at additional times scheduled throughout the month, we'll be bringing you a series of interviews discussions, documentaries and debates on **The City in Crisis**. We'll also be focusing on the specific affects of the budget crisis on municipal employees and all working people living in New York, on our regular series, **The Workplace**, Tuesday evenings at 7:30. That program follows **Labor News**, a special news report that will keep you up to date on similar problems facing working people throughout the country.

And, of course, WBAI's News and Public Affairs Department will continue to broadcast our regular series: **A.E.C. Alternative Energy Committee**, a look at energy and alternate sources of energy, Sundays at 10:00 p.m.; **Washington Report**, a weekly wrap-up of the news from our nation's capital, alternate Wednesdays at 7:15 p.m.; **International News**, in-depth news and analysis of international events, also alternate Wednesdays, at 7:15 p.m.; and **The Evening News**, WBAI's award-winning newscast, heard every evening at 6:30 p.m.

Bonnie Bellow
Director, Public Affairs Dept.

T.C.B.

A TIME TO CHANGE, A TIME TO GROW

From the mind flows, consciousness, ideas, opinions, purpose, goals, faith, and will.

These are some of the basic ingredients that went into forming the Third World Communications Vanguard here at WBAI-FM radio. September of 1975, the Third World Communications Vanguard started four years of our existence. During that time we have exposed a number of myths concerning the non-viability of Black and Third World people in radio communications and communicatioos in general.

In addition, the Vanguard has mastered the techniques of engineering, editing, writing, producing, etc. Most importantly the Third World Communications Vanguard utilized their air time for Black and Third World people to speak for and about their own, instead of others trying to speak for us.

The time has now come for the members of T.W.C.V. to go to another level of radio communicatioos, even though the basic foundation, purpose and reasons for the Vanguard formation will be preserved and will always be there. The body politic being what it is, we intend to grow and we are concerned for our growth.

Therefore the T.W.C.V. will be changed to T.C.B. Productions of WBAI. Moreover the program format has been changed and our programs will be on every Tuesday from 12:00 Midnite till 5:00 A.M. and every Wednesday 12:00 Noon till 2:00 P.M. It is our goal to bring to you not only unique programs content wise, but programs of high quality that you will not hear any place else but on WBAI-FM radio.

To all those who gave their support and constructive criticism to the Vanguard, I want to thank you. Your concern enabled us to go forward and overcome many obstacles in our path. I therefore ask you to hang in there with us once again while we explore some new ground, and you can be rest assured that WE WILL TAKE CARE OF BUSINESS!

Aluta Continua,
THE STRUGGLE CONTINUES,
Deloris Costello

Music

Over the past year we have tried to bring to our music programming a kind of focus that would allow us to do certain things well rather than many things not so well. Our purpose of reorganization has brough classical music and jazz people out of the woodwork in droves. Many of them are professional musicians whose experiences in their field bring a few unexpected twists to their sound on the air. In fact, the job of music director here consists of choosing the most qualified people and helping them to do what they want with the music they know best rather than picking out records for a play list.

Although our main efforts go to jazz and classical, you can find traditional country and bluegrass on Grassroots of Music (Sundays 8:30 PM) or music of other cultures including a new bi-weekly series on Indian music by Ravi Shankar (alternate Sundays, 11 PM). And on Friday evenings the Music and Drama-and-Literature Departments will present fare for the end of a hard week: plays, poetry, stories, music.

Add to all this the diverse talents to be heard on the Free Music Store and a variety of wonders that occasionally spring forth from many talented outrigger producers and you have a cheese dip that is sure to make your next party a success.

Your music director,
Judy Sherman

Drama and Literature

In 1959 Allen Ginsberg, Peter Orlovsky and Gregory Corso read their poetry in an historic gathering at Columbia. The "beat poets" took their name from the word beatitude, but to the academic establishment they were outcasts. Sixteen years later, their credentials now accepted, the poets, with the addition of William Burroughs (who this year returned to live in the United States), reunited to give another equally historic reading. In the interim they'd established themselves as the leaders of a literary movement. In the following conversation, which took place at WBAI this spring, just prior to the second reading, Allen Ginsberg and William Burroughs discuss the literary and philosophical origins of the "beats," their individual writing methods and how beat poetry has evolved from a literary conceit into a literary tradition. Charles Ruas

Allen Ginsberg: Now, we're at 1975. So it's now, what is it, sixteen years later. The situation that we're in is interesting in this reading, in that the thing that we were proposing in '59 was the availability and usability and the viability of spontaneous mind; and of some deeper, more individual perception than what was being presented to us by the Party Line, and Encounter and in Time magazine and in Life.

William Burroughs: And in the academic establishment, as represented, at least to some extent, by Trilling in Partisan Review.

AG: Yeah, yeah, 'cause I think they thought that we were without any tradition. Particularly that was their complaint—we were without any tradition. So the reading now, the reprise of 1975 is interesting because it's under the auspices, for the benefit of, and working in conjunction with one of the oldest poetic traditions surviving, which is that of Buddhist Tantric poetics.

WB: And also, you stem really from the troubadors, in a sense.

AG: Yeah, but what I'm really interested in—this reading has sort of like the official imprimature of the tradition of Milarepa, the eleventh century poet-yogi, and the inheritors of his method. His method was similar to Kerouac's. What we were talking about was spontaneous bop. Or I was talking about spontaneous bop prosody as a kind of catch phrase to describe Kerouac's rapid transcription of his thoughts and imagery onto a page, which I learned from and which was very much on my mind when we gave the early reading. We were really trying to get Kerouac to come out and be the strong leader, or the strong prophet, or the strong troubador. But now, the tradition of Milarepa is being practiced here exactly in the direction that Kerouac prophesied and proposed, which was: **Speak now, or forever hold your peace. Speak as if this were the last moment of existence. So that what you had to say was your moral, ultimate, yalp, yawp. And rely on the movement of the mind to provide the structure for the artwork.** Which is what the tradition of Milarepa proposed and still proposes. So it's really nice that we're sort of like the older tradition and what we were doing intuitively and out of our common sense have joined forces. That's why I really like the context.

WB: Yes, that's a very good point.

AG: By spontaneous mind I mean just a total frankness as far as is possible. And the use of accident to trap yourself even in a public place, to tip you mit, so to speak and be passionate if passion is there and not to be attached to the last thought that you had, but move on to the next thought. Not to try and fill out a thought to justify it; but jump ahead to the mind moving forward as the working basis for both prose and poetry. 'Cause that, to a great extent, that's your method.

WB: Not altogether so, Allen. You see, I had many discussions with Jack Kerouac on this point. He says the first version is always the best. Well, it may work for him, but it doesn't work for me. I have to do three, as a rule. The first version I get the picture. It's sort of just a sketch. The second, I fill it in and the third, I whittle it in still further.

AG: I think the point that Jack was making was first version was best 'cause he felt he could reveal himself best and any revision he did would tend to hide what embarrassed him; which I found operating when I revised, which I do quite a bit. But I find very often the revisions I make cover my tracks rather than reveal them. The ultimate point actually is just to reveal the movement of the mind, which can be done with your method or very much with your method, inasmuch as your primary method is, as I seem to remember from Tangier, around that time . . . You were sitting at the typewriter looking into space ahead and I was wondering how you wrote, or what process you used. And I remember you'd always said that your imagination was primarily visual, whereas mine was always auditory. You thought in pictures rather than words. And so I asked you what you were thinking about just that minute when you were hovering with your fingers over the typewriter. And you said hands pulling in nets from the sea. You remember that?

WB: Yes.

AG: And I thought that was like a great image from Saint-Pierre or something and so I said where did that come from. So he said, well in the morning you go down to the beach at Tangier and the fishermen are there at dawn pulling in the nets from the sea—hands pulling in nets from the sea in the darkness before dawn. So it was actually a very naturalistic, practical picture.

WB: Yes, what I essentially see when I'm writing is a moving film.

AG: In total silence?

WB: No, not anymore than a film is in total silence. It has sound effects and it has dialogue. I have to see it. If I can't see it, I can't write it. I've always thought that way and many of my characters come from dreams, which is—a dream is actually a film. Sometimes I'll get a whole chapter in a dream and I just have to sit down and transcribe.

AG: So then you don't have to work it, your mind in a sense is there in terms of dream or picture imagery while you're writing. So it's a question of accurate transcription and selection.

WB: Exactly.

AG: Jack and I had a hypertrophic auditory seosibility in the sense that we were, Kerouac particularly . . . When you ge that Okie-Black-Kerouac-y "bop" sound of the **extree special super high job ob one sixty nine be Bound'rin' down to kill Roy.** That's got rhythm and vowels that come out of Black music and comes out of his ear—attention to the vowel sounds. And coming to the end of a sentence with an emphasis, an upward emphasis. He always said he was a great musician. I never believed him until I began doing some jazz singing myself and realized how good he was. It affected his prose. Jack always though that Burroughs arrived at great music. His favorite early line was **Motel, motel, motel, loneliness, moans across still oily tidal waters.** That's what really turned him on to your prose, that one sentence. As music—in his own ear.

WB: I see it before I hear it, as it were. Normally I will see a character before I hear them and then it's a point of what will this character I see say and how would he say it.

AG: Well, you're seeing as strongly now as you've ever seen, I guess, from "Cities of the Red Night," which is sort of an apocalyptic play . . . popslifsive play . . . pospiscle play. Popsicle popped into my mind. I didn't see a popsicle, nor an apocalypse for that matter. So it's just that laoguage. . . .

WB: . . . also a pirate story. It's set in the early eighteenth century.

Wednesday, October 1st

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of the Tuesday Evening News.

10:00 MORNING MUSIC
This morning presented by Jim Theobald Twentieth Century Music complete with discord, anarchy, rude noises, artistic irresponsibility and even a little beauty.

12:00 PROGRAM ANNOUNCEMENTS

12:05 THE FORUM
African-Americans and the Republican Party? Produced by D. Costello.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Prax'is : 1)practice:distinguished from Theory; 2) a set of examples or exercises, as grammar; 3) Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning at 9:05.)

7:15 INTERNATIONAL REPORT
A series of interviews and reportage on major international developments, and the international stories that often go unnoticed by the press. (Rebroadcast October 2nd)

8:30 WIDE WORLD OF MUSIC
North Indian Classical Music featuring the famous shenai (the Indian version of the oboe) player Bismillah Khan. Presented by Marc Gold.

9:00
This slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements at 9 AM or 6 PM, or call Folio-by-Phone, 826-1818.

10:00 A DELICATE BALANCE
Marian McPartland shares music and reminiscences with fellow musicians.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Thursday, October 2nd

PAYDAY
(formerly Subscription Day)

Today is payday at WBAI. Most of us will not get our checks because there is not enough money. So today we will be asking you to pay us our pittances in exchange for the programs you've already heard. Some of us are six weeks behind in pay. Almost no one is paid up. How long could your personal economy tolerate such a condition?

Tasteful appeals for money will be mixed with some of the programs listed below; others will be pre-empted. Listen to Program Announcements or call *Folio-by-Phone* to find out which.

We thank you in advance for your generous response.

—The Staff of WBAI

5:00 HOUR OF THE WOLF
The Thursday Morning Science Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last evening's News.

10:00 MORNING MUSIC
Alexandre Cesar Leopold (1838-1875). Manya LaBruja explores the most popular opera by this composer. Included in her analysis will be a look at the tenor's attachment to his mother, the mezzo's viewpoint of fate and the baritone's love for animals.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 GRASS ROOTS OF MUSIC
(A rebroadcast from September 28th.)

3:00 INTERNATIONAL REPORT
(A rebroadcast from October 1st.)

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS

Sciantia

Jerzy Kosinski

6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:15 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. Produced by the News and Public Affairs Department. (See the program notes for details, also listen to Program Announcements, or call Folio-by-Phone, 826-1818.)

8:30 MISCELLANY

8:45 WAR BABIES
Improvisational theatre. See the "War Babies Instructions" in this Folio, and then call 371-5200 to participate.

9:45 MISCELLANY

10:00 TALKING ABOUT ART
Tonight poet and art critic John Perreault talks with artist Betty Parsons.

11:00 FILMS
This new weekly program will explore films as entertainment, as big business, as art, and finally, as the prime cultural force in molding the consciousness of our society.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Friday, October 3rd

5:00 A CONSORT OF EARLY MUSIC
A program of Renaissance, Baroque and Medieval music designed to help you get out of bed. The best way in the world to start the day if you have to get up early. Presented by Ted Cohen.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last evening's News.

10:00 MORNING MUSIC
With James Irsay.

12:00 PROGRAM ANNOUNCEMENTS

12:05 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. (A rebroadcast from September 30th.)

1:00 A PROGRAM OF SPECIAL INTEREST
For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

2:00 ECHOES IN BLACK MUSIC
Jazz from past years, with a sprinkling of blues, gospel, rock and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
Live radio with Margot Adler. 1) Rumors circulate of Neo-luddite unrest in Mid-West Hinterland.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. Rebroadcast tomorrow morning at 8:00.

7:30 TWELFTH NIGHT
With Siobhan McKenna, Paul Scofield, John Neville and Vanessa Redgrave. With typically Shakespearean ent'ractes of music, songs and jesters of the period.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Saturday, October 4th

5:00 THE MORNING AFTER THE THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of Friday night's News.

9:00 PROGRAM ANNOUNCEMENTS

9:05 THE SATURDAY MORNING SHOW
A mix of kids - foods - comedy - plants - music - poetry and other snappy talk. This program marks the start of a new feature - "Kids Radio," with kids (and adults) from the Teachers and Writers Collaborative at P. S. 75.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. (A rebroadcast of the October 2nd program.)

3:00 WOMEN'S STUDIES
Aggression: Carefully Taught. Tapes of conversations with, and lectures by, anthropologists, sociologists, etc., on aggression as a non-natural function of humanity.

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. Producers of this series are: Max Salazar, Dr. Kenneth Leo Rosa and Carlos De Jesus.

6:00 PROGRAM ANNOUNCEMENTS

6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast October 5th.)

7:00 SALUD
Each week on this series, we will be exploring the areas which affect the quality of life and lifestyles that are common to all of us. This week, TRANSFUSIONS, hosted by Richard Rosenblum, will be exploring Institutional Health. By that we mean those places where we go to get health care, whether it be private doctor, a hospital, or neighborhood health clinic. Tonight we will examine the effects of New York City cutbacks on our system of health care delivery.

8:00 MARION'S CAULDRON
Occult and magical information, including the astrological transits for the coming month. Produced by Marion Weinstein.

9:00 FREE MUSIC STORE
Opening Night! Mother Mallard's Portable Masterpiece Company. Have we got an opening night for you! David Borden, Steve Drews and Judy Borscher perform electronic music on *five* Moog synthesizers. Definitely a must-see (and hear!) You're invited (as always) to join the audience in Studio C, 359 East 62nd Street, just west of 1st Avenue. Produced by Ira Weitzman. *Stereo.*

11:00 SATURDAY NIGHT SPECIAL
Jerzy Kosinski, *Cockpit*. The author will read a selection from this novel, in which the central character discovers survival is equatable to the ability to endure. Versatile and elusive Jerzy Kosinski is interviewed by Charles Ruas.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Sunday, October 5th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last evening's News.

8:30 PROGRAM ANNOUNCEMENTS

8:35 HERE OF A SUNDAY MORNING
J. S. BACH, Cantata #5; VARIOUS ANONYMOUS COMPOSERS, The Worcester Fragments; TALLIS, Lamentations Jeremiae; BYRD, Missa Tres Vocum. Presented by Chris Whent.

11:00 IN THE SPIRIT
Explorations into a broad range of religious philosophies. For details listen to Program Announcements, or call Folio-by-Phone, 826-1818.

12:30 PROGRAM ANNOUNCEMENTS

12:35 MISCELLANY

1:00 A PROGRAM OF SPECIAL INTEREST
For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

4:00 UNSTUCK IN TIME
2) Sierra Club confirms rumors: uprising

in Minnesota by Neo-luddite forces. Processed cheese industries in Wisconsin paralyzed. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS

6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:00 [A]LTERNATE [E]NERGY [C]OMMITTEE
As part of WBAI's focus on cities this month, this evening's AEC covers mass transit and its effect on pollution and energy conservation. Produced by Lindsay Audin.

8:15 PROGRAM ANNOUNCEMENTS

8:20 MISCELLANY

8:30 GRASS ROOTS OF MUSIC
Produced by Tom Whitmore.

9:30 THE RADIO

10:30 REMOTES
In the comfort of your own home, listen to lectures, discussions, forums, etc., of special interest, recorded in and around New York. For details, listen to PROGRAM ANNOUNCEMENTS, or call Folio-by-Phone at 826-1818.

11:00 MUSIC OF INDIA
RAVI SHANKAR, Part one. Prayer to Guru; Raga Puriya Dhanashri, Malkash, Lalit and Bhimpalasi; Discussion of tal (rhythm), that (scales) and the scale syllables in Indian style.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Monday, October 6th

5:00 COUNTING SHEEP
"Those who will thrive, must rise at 5." Get up and listen! Live radio with Jan Albert.

7:00 THE MORNING SHOW
Live radio with Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last evening's News.

10:00 MORNING MUSIC
THROUGH THE OPERA GLASS, presented by Martin Sokol. This morning, Mascagni's "Guglielmo Ratcliff."

12:00 PROGRAM ANNOUNCEMENTS

12:05 This hour has been left open to broadcast a program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

2:00 ADVENTURES IN JAZZ
Presented by Mickey Bass.

4:00 IRSAY IN THE AFTERNOON
October is "Shellfish Month." Today—live crabs. Presented by James Irsay.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:30 GETTING AROUND
(Formerly *Callendar of Events.*)
Discussions, whispers, and guffaws on artists and arts. Moderated and produced by Courtney Callender. Guest moderator, Andre Bishop. (Rebroadcast October 7th.)

8:30 This time slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

10:30 ELECTRONIC MUSIC
Electronic Music placed in a socio-economic context: emphasizing isolation of musical creativity in a cultural environment conditioned by today's music industry. Musical selections consist mostly of compositions that are either commercially unrecorded or unavailable in the U.S. Many composers and musical personalities from the U.S. and abroad are often guests on these programs.

12:00 SWAN SONG
Live radio with Mickey Waldman.

Tuesday, October 7th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 THE MORNING SHOW
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last evening's News.

Joan Schwartz

Charles Ruas

10:00 MORNING MUSIC
Composers whose names begin with B. Presented live by Judith Sherman.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 [A]LTERNATE [E]NERGY [C]OMMITTEE
This week AEC focuses on mass transit and its effects on pollution and energy conservation. Produced by Lindsay Audin. (A rebroadcast from October 5th.)

3:00 GETTING AROUND
[*Formerly Callendar of Events*]
Discussions, whispers and guffaws on artists and the arts. Produced by Courtney Callender. Guest moderator, Andre Bishop. (A rebroadcast from October 6th.

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically inclined approximate two hours of recorded jazz. Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:15 LABOR NEWS
A weekly report of news and events of special interest to working people and the working community. Produced by Bonnie Bellow and Philip Mattera.

7:15 THE WORKPLACE
This series on work and working people is an examination of almost every aspect of people's working lives - the struggles to organize; the rich history of the labor movement; the fights of union workers for better wages and working conditions and their demands for more responsive union leadership; and of course, the personal feelings people have about the work they do each day. This month, THE WORKPLACE will focus on the problems confronting city workers as part of our special series, THE CITY IN CRISIS. Produced by Bonnie Bellow. (Rebroadcast October 10th.)

8:30 MISCELLANY

9:00 POETRY
I should have worn a different
tameness so far do I hardly
remember fishes as smudges, or
the rootlike organ called holdfast
a clearcold morning so far
I hardly remember by light
of the moon O arable turf
O the soft shelter of home
where dreams of obscurity
slam the dawn, and after we go
lives on in the great cathedral
choir and song remember
before and after rubbed clean
who can read again the soft
rock shadow, and the space
of a closing door.

By Susan Howe, producer of the poetry series, an artist and poet. She has published *The Circumnavigator*, and has had numerous shows of her work, which combines experiments with the visual and the verbal, in such concepts as word maps.

9:15 GAY ALTERNATIVES
Gays and the Sexual Revolution: a discussion of such matters as promiscuity and monogamy as they apply to gay women and men. Guests are Kathy Maorisi and Jean O'Leary of Lesbian Feminist Liberation; Rich Wandel, former president of the Mattachine Society and the Gay Activist's Alliance; and David Tesdell of the Ninth Street Center.

10:00 UNWRAPPING A BEAUTIFUL STRANGER
This program contains frank language. If you feel you might be offended by such language, please tune away for the next two hours and rejoin us again at midnight.
Jan Albert talks with Rosalyn Drexler, artist, ex-lady wrestler, sometime chanteuse, and author of *I am the Beautiful Stranger*, *To Smithereens* and *The Cosmopolitan Girl*. Mixed with readings from her books and with super technical direction by David Rapkin.

12:00 REFLECTIONS
Boxing: an Anthology. Produced by Deloris Costello.

Wednesday, Oct 8th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
This morning presented by Jim Theobald. Twentieth Century Music complete with discord, anarchy, rude noises, artistic irresponsibility and even a little beauty.

12:00 PROGRAM ANNOUNCEMENTS

12:05 EYE ON THE LAW
Produced by Conrad Lynn.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Prax'is is: 1)Practice: distinguished from Theory; 2)A set of examples or exercises, as in grammar; 3) Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's news. (Rebroadcast tomorrow morning at 9:05.)

7:15 WASHINGTON REPORT
A close look at interesting national news, produced by Pacifica's Washington Bureau. (Rebroadcast October 9th.)

8:30 THE RADIO

9:00 This slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

10:00 JAZZ

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Thursday, October 9th

5:00 HOUR OF THE WOLF
The Thursday Science Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Richard Harris plays music to help the trees hibernate.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 GRASS ROOTS OF MUSIC
(A rebroadcast from October 5th.)

3:00 WASHINGTON REPORT
(A rebroadcast from October 8th.)

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS

6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:15 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. Produced by the News and Public Affairs Department. (Listen to Program Announcements, or call Folio-by-Phone, 826-1818.)

8:30 MISCELLANY

8:45 CONVERSATION PIECE: With Hugh Fordin and the Freed Unit
In this first of three programs, host Bruce Kenyon talks with film historian Hugh Fordin about his book, *The World of Entertainment*. Featured are interviews with Fred Astaire, Johhny Mercer, Ralph Blane, and an hilarious extended anecdote by Kay Thompson. Part 2 will be broadcast October 23rd.

9:45 MISCELLANY

10:00 ART TALK
Cindy Nemser, author of *Art Talk*, will interview Diane Burko, a photo-realist painter of mountainscapes.

11:00 FILMS
This new weekly program will explore films as entertainment, as big business, as art, and finally, as the prime cultural force in molding the consciousness of our society.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Friday, October 10th

5:00 A CONSORT OF EARLY MUSIC
A program of Renaissance, Baroque and Medieval music designed to help you get out of bed. The best way in the world to start the day if you have to get up early. Presented by Ted Cohen.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Presented by James Irsay.

12:00 PROGRAM ANNOUNCEMENTS

12:05 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. (A rebroadcast from October 7th.)

1:00 A PROGRAM OF SPECIAL INTEREST
For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

2:00 ECHOES IN BLACK MUSIC
Jazz from past years, with a sprinkling of blues, gospel, rock and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
3) More Machine smashing news from Neo-luddite rebels. Oregon secedes from the Union, establishes stone-age democracy. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning at 8:00.)

7:30 LOTUS EATERS
Romantic, Pre-Raphaelite, Symboliste, Decadent poets and musicians who produced works of exalted consciousness: Thomas de Quincey, Wilkie Collins, Berlioz, Coleridge, Baudelaire, Dante Gabriel Rosetti, Paganini, Oscar Wilde,...

Thor Heyerdahl

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Saturday, October 11th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of Friday night's News.

9:00 PROGRAM ANNOUNCEMENTS

9:05 THE SATURDAY MORNING SHOW
A mix of kids - foods - comedy - plants - music - poetry and other snappy talk. Also "Kids Radio," with kids and adults from the Teachers and Writers Collaborative.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. (A rebroadcast of the October 9th program.)

3:00 WOMEN'S STUDIES
A discussion of the rapid rise of women as criminals. Produced by Viv Sutherland.

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. Producers of this series are: Max Salazar, Dr. Kenneth Leo Rosa, and Carlos De Jesus.

6:00 PROGRAM ANNOUNCEMENTS

6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast October 12th.)

7:00 SALUD
Each week on this series, we will be exploring the areas which affect the quality of life and lifestyles that are common to all of us. This week *Essential Amino Acids*, hosted by Richard Harris. "In these more than Modern Times, Nutrition is more than the study of what foods are naturally good for you." With this in mind, we will be discussing who has done what to which foods and what you can do about it.

8:00 THE READING EXPERIMENT
Miss, MacIntosh, My Darling, by Marguerite Young was selected for the experiment because it is the longest epic novel exploring consciousness by an American woman. As in a poem, the novel's imagistic style takes language to its extremes—with metaphors growing, reappearing, and transforming themselves, until, dream-like, the images take on life within the universe of the unconscious.
Each Program is a reading by a professional actress or actor, scored with concrete sound effects, atonal and harmonic music. The effect is to make language exist both as meaning and as breath, rhythm and sound—that is, music. Because of the cyclical design of the novel, and the nature of the experiment, each reading is a complete program. Peter Zanger, technical director; Rob Noah Wynne, musical director; Charles Ruas, producer and director.
This evening: Dolores Brandon, actress, reads Part I of Chapter 6, about the young bride wishing she were the other girl who had the whole football team. (Rebroadcast October 12th.)

9:00 FREE MUSIC STORE
A program of classical chamber music performed by the *Boehm Quintet:* Susan Stewart, flute; Phyllis Bohl, oboe; Don Stewart, clarinet; Joseph Anderer, horn; Richard Vrotney, bassoon. Join us in Studio C, 359 East 62nd Street, just west of 1st Avenue. *Broadcast live* and in *stereo.* Produced by Ira Weitzman.

10:00 GREAT AMERICAN WRITERS
William Burroughs
The Last Words of Dutch Schultz. This program contains frank language. If you feel you might be offended, tune out and rejoin us at midnight.
William Burroughs film script was published by Viking Press in Art Deco style with period documentation. Selections from the work have been adapted for radio by james Grauerholtz. This satire is composed of flashbacks through the stream of consciousness of gangster Dutch Schultz on his hospital deathbed.
Narrated by William Burroughs. Performed by members of the Chicago Project, directed by Don Sanders. Technical direction by David Marx. Produced by Charles Ruas and Bill Kortum.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Sunday, October 12th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

8:30 PROGRAM ANNOUNCEMENTS

8:35 HERE OF A SUNDAY MORNING
J. S. BACH, Cantata #49—Ich Geh Und Suche Mit Verlangen; The Organ Works of J. S. BACH, part 6. Presented by Chris Whent.

11:00 IN THE SPIRIT
Varieties of religious experience. For details, listen to Program Announcements, or call Folio-by-Phone at 826-1818.

12:30 PROGRAM ANNOUNCEMENTS

12:35 MISCELLANY

1:00 THE READING EXPERIMENT
Miss MacIntosh, My Darling, by Marguerite Young. For details see October 11th 8PM listing.

2:00 A PROGRAM OF SPECIAL INTEREST
For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

3:00 FATU-HIVA
In 1938, Thor Heyerdahl (author of *Fatu-Hiva*) and his bride exiled themselves t Fatu-Hiva, breaking with their past and isolated from civilization. This experience was seminal in developing his later theories, which led to expeditions on the Kon-Tiki, Aku Aku and Ra. In this program, Charles Ruas and Bill Monaghan explore, with Mr. Heyerdahl, the implications of Heyerdahl's experience with reference to the movement towards a return to nature, comparative social systems and the myth of the cycles of racial migration.

4:00 UNSTUCK IN TIME
4) "Neo-luddites for Nixon" take over Arizona. Phoenix in flames. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS

6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow at 9:05.)

7:00 [A]LTERNATE [E]NERGY [C]OMMITTEE
Tonight's AEC covers the growth of the cities and effects of high population densities. Produced by Lindsay Audin.

8:15 MISCELLANY

8:30 GRASS ROOTS OF MUSIC
Produced by Tom Whitmore. (Rebroadcast October 16th.)

9:30 THE RADIO

10:00 REMOTES
Let the city come to you. Lectures, discussions and other timely events recorded in and around New York. For details, listen to Program Announcements or call Folio-by-Phone, 826-1818.

11:00 ECHOES FROM TARA
The lyric and music of Celtic Peoples. Presented by Bill Monaghan.

12:00 RADIO UNNAMEABLE

Monday, Oct 13th

7:00 THE MORNING SHOW
Live radio with Larry Cox.

5:00 COUNTING SHEEP
Live radio with Jan Albert.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
(A rebroadcast of last night's News.)

10:00 MORNING MUSIC
The Laughing Cavalier Presents—A '75 Commemorative Grab Bag. A program of recordings chosen to commemorate the 100th anniversary of the births of Fritz Kreisler, Maurice Ravel and Donald Tovey; the 100th anniversary of the death of Bizet and the 25th anniversary of the founding of Marlboro.

12:00 PROGRAM ANNOUNCEMENTS

12:05 This slot has been left open to broadcast a program of special interest. For details, listen to Program Annoucements or call Folio-by-Phone at 826-1818.

2:00 ADVENTURES IN JAZZ
Presented by Mickey Bass.

4:00 IRSAY IN THE AFTERNOON
October is "Shellfish Month." Today—Working with pincers. Presented by James Irsay.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Listen tomorrow morning at 9:05 for a rebroadcast.)

7:30 GETTING AROUND
(*Formerly Callendar of Events.*)
Discussions, whispers and guffaws on artists and the arts. Moderated and produced by Courtney Callender. Guest moderator, Andre Bishop. (Rebroadcast October 14th.)

8:30 This time slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

10:30 MUSIC OF CHARLES AMIRKHANIAN
Text-sound composer Charles Amirkhanian (who also happens to be the music director of Pacifica station KPFA) will be in New York and will present some of his works.

12:00 SWAN SONG
Live radio with Mickey Waldman.

Tuesday, Oct 14th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 THE MORNING SHOW
Live radio with Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Can college grads really write music? Presented live by Judith Sherman.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 [A]LTERNATE [E]NERGY [C]OMMITTEE
The growth of the cities and the effects of high population densities. Produced by Lindsay Audin. (Rebroadcast from October 12th.)

3:00 GETTING AROUND
Arts reportage produced by Courtney Callender. Guest moderator, Andre Bishop. (A rebroadcast from October 13th.)

Marian McPartland

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically inclined approximate two hours of recorded jazz. Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:15 LABOR NEWS
A weekly report of news and events of special interest to working people and the labor community. Produced by bonnie Bellow and Philip Mattera.

7:15 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. (Rebroadcast October 17th.)

8:30 MISCELLANY

8:45 POETRY IN OUR TIME
Producer Paul E. Oppenheimer is a professor at C.C.N.Y. and the author of two books of poetry: *Before A Battle and Other Poems* and *After Various Killings.* He has also translated *Til Eulenspiegel.*

9:15 GAY ALTERNATIVES
The Struggle for Matriarchy. A world in which the model for all relationships is the maternal function of nurturing life discussed by the members of The Matriarchists, including Elizabeth and Jan Hutton. Produced by Ronald Gold.

10:15 GREAT AMERICAN WRITERS: William Burroughs
Naked Lunch. Censorship and other problems hindering publication of the works of Burroughs and other beat generation writers are covered in a discussion by William Burroughs, Maurice Girodias of the Olympia Press in Paris; Allen Ginsberg, who tried to find Burroughs a U.S. Publisher; Carl Solomon, the reader instrumental in publishing Burroughs at Ace Books; and James Grauerholtz, Burrough's literary secretary.

William Burroughs reads ten brilliant Rabelaisian excerpts from his comic masterpiece. Produced by Charles Ruas and Bill Kortum.

12:15 FREEDOM'S JOURNAL
We wish to plead our own cause. Produced by Clayton Riley.

Wednesday, Oct 15th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
This morning presented by Jim Theobald. Twentieth Century Music complete with discord, anarchy, rude noises, artistic irresponsibility and even a little beauty.

12:00 PROGRAM ANNOUNCEMENTS

12:05 HOUSING NOTE BOOK
Produced by Esther Rand.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning at 9:05.)

7:15 INTERNATIONAL REPORT
A series of interviews and reportage on major international developments, and the international stories that often go unnoticed by the press. Produced by Barry Rubin. (October 16th.)

8:30 WIDE WORLD OF MUSIC
Songs of the Sioux—American Indian—including peyote ceremonial music and dance music. Presented by Marc Gold.

9:00 This slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

10:00 A DELICATE BALANCE
Marian McPartland shares music and reminiscences with fellow musicians.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Thursday, Oct 16th

PAYDAY
(formerly Subscription Day)

Today is payday at WBAI. Most of us will not get our checks because there is not enough money. So today we will be asking you to pay us our pittances in exchange for the programs you've already heard. Some of us are six weeks behind in pay. Almost no one is paid up. How long could your personal economy tolerate such a condition?

Tasteful appeals for money will be mixed with some of the programs listed below; others will be pre-empted. Listen to Program Announcements or call *Folio-by-Phone* to find out which.

We thank you in advance for your generous response.

—The Staff of WBAI

5:00 HOUR OF THE WOLF
The Thursday Morning Science Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last evening's News.

10:00 MORNING MUSIC
How to appease your friends when they find out you're working at a radio station. Play favorites. This morning Kathy Kurs plays a wonderful recording of Stravinsky's *The Rite of Spring* (Solti conducting the Chicago Symphony) and will also try to locate the Concerto for Flute and Orchestra by Khachaturian and other favorites. This program will be presented on tape so that Kathy's friends can't call and yell at her for not playing what they wanted to hear.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 GRASS ROOTS OF MUSIC
A rebroadcast from October 12th.

3:00 INTERNATIONAL REPORT
A rebroadcast from October 15th.

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD

2nd Annual WBAI Ha
Halloween Night/F

Music, movies, costumes, food

Watch the witches walk

Come as yo fear or

9:00 p.m. t

$5.00 per person/Kids

Hotel Diplomat G

43rd Street between 6th

lloween Costume Ball
riday October 31

r fondest
antasy

Join the
devils dance

Group fantasies
encouraged

o 1:00 a.m.
Kids under 12 free
Grand Ballroom
5th and 7th Avenues

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 GRASS ROOTS OF MUSIC
A rebroadcast from October 12th.

3:00 INTERNATIONAL REPORT
A rebroadcast from October 15th.

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning at 9:05.)

7:15 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. Produced by the News and Public Affairs Department.

8:30 MISCELLANY

8:45 WAR BABIES
Improvisational theatre with War Babies. See "War Babies Instructions" in this *Folio* and then call 371-5200 to participate.

9:45 MISCELLANY

10:00 TALKING ABOUT ART
Tonight poet and art critic John Perreault talks with artist Alice Neel.

11:00 FILMS
This new weekly program will explore films as entertainment, as big business, as art, and finally, as the prime cultural force in molding the consciousness of our society. Listen to Program Announcements or call Folio-by-Phone, 826-1818, for details.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Friday, October 17th

5:00 A CONSORT OF EARLY MUSIC
A program of Renaissance, Baroque and Medieval music designed to help you get out of bed. The best way in the world to start the day if you have to get up early.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last evening's News.

10:00 MORNING/MUSIC
With James Irsay.

12:00 PROGRAM ANNOUNCEMENTS

12:05 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. (A rebroadcast from October 14th.)

1:00 This slot has been left open for a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

2:00 ECHOES IN BLACK MUSIC
Jazz from past years with a sprinkling of blues, gospel, rock and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
5) White House denies that it has called emergency meeting of the National Security Council. Missouri falls to the rebels in a hail of bows and arrows. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD

6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:30 JOURNEYS
Literary and musical journeys from the Hebrides to Arabia, to the South Pacific. With Boswell, Doughty, Darwin, etc. Produced by the Music and Literature Departments.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Saturday, October 18th

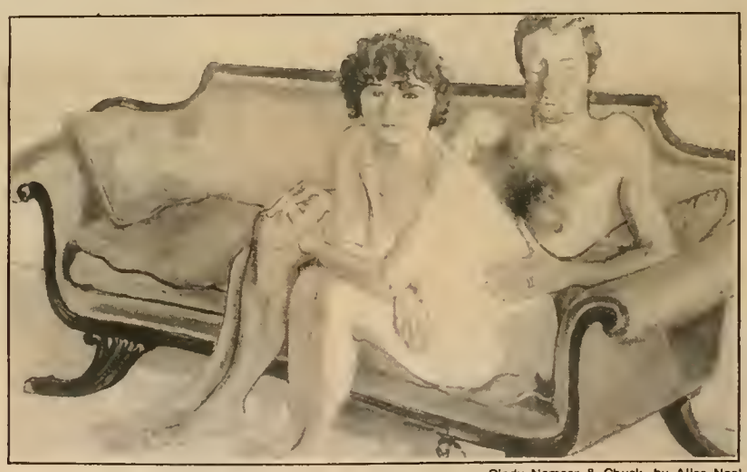
5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

9:00 PROGRAM ANNOUNCEMENTS

Tracy Boyd

John Perreault, by Alice Neel



Cindy Nemser & Chuck, by Alice Neel

9:05 THE SATURDAY MORNING SHOW
A mix of kids - foods - comedy - plants - music - poetry and other snappy talk. This month a new feature—"Kids Radio," with kids and adults from the Teachers and Writers Collaborative at P. S. 75.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. (A rebroadcast from October 16th.)

3:00 WOMEN'S STUDIES
This afternoon a discussion of the inequities of the modern Social Security system. Produced by Viv Sutherland.

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. The hosts of this series are Max Salazar, Dr. Kenneth Leo Rosa and Carlos De Jesus.

6:00 PROGRAM ANNOUNCEMENTS

6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning at 8:00)

7:00 SALUD
Each week, we will be exploring the areas which affect the quality of life and lifestyles that are common to all of us. This week hosted by Liz Christy of the Green Guerillas.

8:00 THE READING EXPERIMENT
Miss MacIntosh, My Darling by Marguerite Young. (For a description of the reading Experiment, see the October 11th program listing.) Tonight: John Ford Noonan reads the chapter about Mr. Spitzer and the frog musician. A dumb man trains a frog to speak. It's from an anecdote by Daniel Defoe. (Rebroadcast October 26th.)

9:00 FREE MUSIC STORE
Singer-song-writers LAUREN SHAPIRO and BILL HOROWITZ. Lauren Shapiro is no stranger to WBAI audiences. Bill Horwitz is probably best known to you for his song, *If I Had A Friend Like Rosemary Woods*. His blend of wit and feeling and political consciousness make him a special song-writer. Join us in Studio C, 359 East 62nd Street, just west of 1st Avenue. Produced by Ira Weitzman. STEREO.

11:00 SATURDAY NIGHT SPECIAL
Leonard Michaels, *I Would Have Saved Them if I Could*. Leonard Michaels, master of the short story, reads a selection from his book, illustrating his particular vision of the New York experience. This reading is followed by a discussion with Charles Ruas.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Sunday, October 19th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

8:30 HERE OF A SUNDAY MORNING
J. S. BACH, Cantata #38 *Aus Tiefer Not Schrei Ich Zu Dir*; various works by Gesualdo, Monteverdi and others. Presented by Chris Whent.

11:00 IN THE SPIRIT
Varieties of religious experience. For details of this week's program, call Folio-by-Phone at 826-1818. Produced by Lex Hixon.

12:30 PROGRAM ANNOUNCEMENTS

12:35 MISCELLANY

1:00 THE READING EXPERIMENT
A chapter from *Miss MacIntosh, My Darling*. (A rebroadcast from October 11th.)

2:00 This time slot has been left open for programming of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

4:00 UNSTUCK IN TIME
6) Mary Shelley, reincarnated in Switzerland, flies to Missouri to confer with the rebels. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:00 [A]LTERNATE [E]NERGY [C]OMMITTEE
As part 3 of a series on energy and the city, Lindsay Audin analyzes the energy transmission and distribution systems of cities and how urban expansion demands excessive power. (Rebroadcast October 21st.)

8:15 MISCELLANY

8:30 GRASS ROOTS OF MUSIC
Produced by Tom Whitmore. (Rebroadcast October 23rd.)

9:30 THE RADIO

10:00 REMOTES
Bringing it all back home. Talks, lectures, panels and discussions you couldn't attend in person. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

11:00 MUSIC OF INDIA
Second of a two-part series with Ravi Shankar. Khyal style of Indian music; the relationship between music guru and student (past and present) in Indian classical music.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Monday, October 20th

5:00 COUNTING SHEEP
It will never be darkest before the dawn again if you get up and listen! Live radio with Jan Albert.

7:00 THE MORNING SHOW
Live radio with Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Through the Opera Glass. Boito's *Mefistofele.* Presented by Martin Sokol.

For Halloween ticket information call 826-0880.

12:00 PROGRAM ANNOUNCEMENTS

12:05 This slot has been left open to broadcast a program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

2:00 ADVENTURES IN JAZZ
Presented by Mickey Bass.

4:00 IRSAY IN THE AFTERNOON
October is "Shellfish Month." Today—an egg sac—yes or no? Presented by James Irsay.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the days events. (Rebroadcast tomorrow morning at 9:05.)

7:30 GETTING AROUND
[*Formerly Callendar of Events*]
Discussions, whispers and guffaws on artists and the arts. Moderated and produced by Courtney Callender. Guest moderator, Andre Bishop. (Rebroadcast October 21st.)

8:30 MISCELLANY

8:45 A program of special interest will be broadcast in this time slot. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

10:30 BILL HOWLE'S MAGGOTS
Friendly competition. Spanish singers take turns singing Italian music (Caballe, de los Angeles, Berganza-Donizetti, Rossini, Puccini).

12:00 SWAN SONG
Live radio with Mickey Waldman.

Tuesday, October 21st

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 THE MORNING SHOW
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
A program that asks the question: "What is a musical question?" Presented live by Judith Sherman.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 [A]LTERNATE [E]NERGY
[C]OMMITTEE
Lindsay Audin analyzes the energy transmission and distribution systems of cities and how urban expansion demands excessive energy. (A rebroadcast from October 19th.)

3:00 GETTING AROUND
[*Formerly Callender of Events*]
Arts reportage. (A rebroadcast from October 20th.)

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically-inclined, approximate two hours of recorded jazz. Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events.
(Rebroadcast tomorrow morning at 9:05.)

7:15 LABOR NEWS
A weekly report of news and events of special interest to working people and the labor community. Produced by Bonnie Bellow and Philip Mattera.

7:15 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. This month The Workplace will focus on the problems confronting city workers as part of our special series, THE CITY IN CRISIS. (Rebroadcast October 24th.)

8:30 MISCELLANY

8:45 POETRY
Produced by Susan Howe. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

9:15 GAY ALTERNATIVES
The Ninth Street Center. Five members of this experimental community of gay men discuss the ideas they use in their attempts at personal psychological growth. Produced by Ronald Gold.

10:15 This time slot has been left open to broadcast a program of special interest.

Courtney Callendar

Armstrong Prod.

For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

11:15 GREAT AMERICAN WRITERS:
William Burroughs
Junkie. This program contains frank language. If you think you might be offended, tune out and rejoin us at midnight.

William Burroughs reads selections from *Junkie*, originally published under a pseudonym, since it was the first autobiographical work portraying the life and milieu of a drug addict. A discussion of the book and the junkie's world from which it sprang features Burroughs, Allen Ginsberg, and Carl Solomon. Produced by Charles Ruas and Bill Kortum, with technical direction by Peter Zanger and David Marx.

12:00 WONDERS OF MUSIC
Produced by J. D.

Wednesday, Oct 22nd

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Twentieth century music complete with discord, anarchy, rude noises, artistic irresponsibility and even a little beauty. Presented by Jim Theobald.

12:00 PROGRAM ANNOUNCEMENTS

12:05 T. C. B. MAGAZINE
A monthly round-up of local, national, and international news; interviews with newsmakers; and an extra feature of the program: Speaking Out, a segment where women/men from all walks of life will comment on various subjects and issues as they view them. Produced by Ronald Francis.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow at 9:05 AM.)

7:15 WASHINGTON REPORT
A close look at the news from the capitol. Produced by Pacifica's Washington Bureau. (Rebroadcast October 23rd.)

8:30 THE RADIO

9:00
This time slot has been left open to broadcast a program of special interest. For details, listen to Program Annoucements or call Folio-by-Phone at 826-1818.

10:00 JAZZ

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Thursday, Oct 23rd

5:00 HOUR OF THE WOLF
The Thursday Morning Science Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Presented on tape by Mickey Waldman, who will probably be asleep.

12:00 LUNCHPAIL
Live radio with Paul Gorman.

2:00 GRASS ROOTS OF MUSIC
A rebroadcast from October 19th.

3:00 WASHINGTON REPORT
A rebroadcast from last night.

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning at 9:05.)

7:15 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. Produced by the News and Public Affairs Department. (Rebroadcast October 25th.)

8:30 MISCELLANY

8:45 CONVERSATION PIECE
Host Bruce Kenyon talks with film historian Hugh Fordin about the Freed Unit at MGM, makers of some of Hollywood's best film musicals. Today's segment features Lena Horne, Frank Sinatra and Judy Garland in out-takes from their films. This is the second in a series of three programs. Part 3 will be broadcast November 6th.

9:45 MISCELLANY

10:00 TALKING ABOUT ART
Cindy Nemser talks with a figure from the art world. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

11:00 FILMS
This new weekly program will explore films as entertainment, as big business, as art, and finally, as the prime cultural force in molding the consciousness of our society.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Friday, October 24th

5:00 A CONSORT OF EARLY MUSIC
A program of Renaissance, Baroque and Medieval music designed to help you get out of bed.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
With James Irsay.

12:00 PROGRAM ANNOUNCEMENTS

12:05 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. (A rebroadcast from October 21st.)

1:00 A CHORUS LINE
The Broadway hit, *A Chorus Line*, is about the lives of dancers in the theater.

Ira Weitzman talks with Donna McKechnie and Sammy Williams, both from *A Chorus Line*, about what their lives are like.

2:00 ECHOES IN BLACK MUSIC
Jazz from past years with a sprinkling of blues, gospel, rock and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
7) Primitive Communists and Neo-Lithic-Anarcho-Syndicalists oust "Neanderthals for Nixon" in Arizona. Another Utopia. Phoenix rises from the ashes. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow at 8:00 AM.)

7:30 BOSWELL IN LONDON
The Grand Tour—from Newgate to St. James: Dr. Johnson's Dictionary, Tristam Shandy, Gibbons, Pamela, J. C. Bach, Jonathan Wilde, W. Boyce, Fanny Burney on George III and G. F. Handel. Produced by the Music and Drama and Literature Departments.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Saturday, October 25th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News

9:00 PROGRAM ANNOUNCEMENTS

9:05 THE SATURDAY MORNING SHOW
A mix of kids - foods - comedy - plants - music - poetry and other snappy talk. This month a new feature—"Kids Radio," with kids and adults from the Teachers and Writers Collaborative at P. S. 75.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas.
(A rebroadcast from October 23rd.)

3:00 WOMEN'S STUDIES
Prostitution. Interview and discussion with Susan Maurer, chair of N.O.W.—N.Y.'s Ad Hoc Committee on the Decriminalization of Prostitution. Moderated by Viv Sutherland.

4:00 LATIN MUSIC
Sometimes live, sometimes on recording. The hosts of this series are Max Salazar, Dr. Kenneth Leo Rosa and Carlos De Jesus.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning.)

7:00 SALUD
Each week, we will be exploring the areas which affect the quality of life and lifestyles that are common to all of us. On *Beating the System*, we will try to help you to fight back against the pollution of your physical and psychological environment. Hosted by Gerry Hatch.

8:00 THE READING EXPERIMENT
Miss MacIntosh, My Darling by Marguerite Young. (For a description of the Reading Experiment, see the October 11th program listing.) Tonight, Daisy Aldan, poet and actress, reads part I of chapter 82, about the storm that destroys the opium paradise, thus striking the Opium Lady with sudden old age. (Rebroadcast November 2nd.)

9:00 FREE MUSIC STORE
Broadcast live from Studio C. Join us at 359 East 62nd Street, just west of 1st Avenue. Stay tuned for details. Produced by Ira Weitzman. *STEREO.*

11:00 SATRUDAY NIGHT SPECIAL
Ed Sanders, *Tales of Beatnik Glory.* Ed Sanders, leader of "The Fugs" in the sixties, author of *The Family*—about Charles Manson's butchering the spirit of

from: Families—a memoir and a celebration — Mr. & Mrs. Emmett Cooper

Joan Schwartz

Marguerite Young

an era—now reads a selection of tales from his latest book, a testimony to that period. The reading is followed by a discussion with Charles Ruas.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Sunday, October 26th

5:00 THE MORNING AFTER THE NIGHT BEFORE
Live radio with Gary Fried.

8:00 NEWS
A rebroadcast of last night's News.

8:30 HERE OF A SUNDAY MORNING
J. S. BACH: Cantata #55; Vivaldi: Concerto for Violin and Orchestra. Presented by Chris Whent.

11:00 IN THE SPIRIT
Varieties of religious experience. For details of this week's program, call Folio-by-Phone at 826-1818. Produced by Lex Hixon.

12:30 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
12:35 MISCELLANY

1:00 THE READING EXPERIMENT
A chapter from *Miss MacIntosh, My Darling.* (From October 18th.)

2:00 A program of special interest. For details, listen to Program Announcements or call Folio-by-Phone, 826-1818.

3:00 FAMILIES: A MEMOIR AND A CELEBRATION
Wyatt Cooper is interviewed by Charles Ruas about his examination of the institution of the family. He contrasts working toward a close relationship with his own sons to the conflicting relationships with his father, which was in turn determined by an authoritarian grandfather. A mellow portrait of generations of a modest southern family and its changing mores emerges from this program.

4:00 UNSTUCK IN TIME
8) Tim Leary released from jail as gesture of conciliation: Kissinger denies negotiating with rebels. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast October 27th.)

7:00 RANK AND FILE MEETING
Over the last year, rank and file workers in a variety of trades have been increasingly outspoken about their disagreements with their employers and their own union leadership. This program will take a look at some of the major questions facing rank and file workers—what is the role of rank and file caucuses? Is it divisive to fight the union instead of the boss? How can workers pressure their union leadership to be responsive to the membership? How can radical political organizations work within the union structure? Rank and file workers and representatives of rank and file caucuses are invited to WBAI's Studio "C" to participate in this meeting and live discussion. Produced by Bonnie Bellow. (To be rebroadcast in November.)

9:00 GRASS ROOTS OF MUSIC
Produced by Tom Whitmore.
(Rebroadcast October 30th.)

10:00 [A]LTERNATE [E]NERGY [C]OMMITTEE
Completing a four-part series on cities, tonight AEC is a rebroadcast of a prior program on waste recycling in the urban environment. Produced by Lindsay Audin.

11:00 ECHOES FROM TARA
The lyric and music of Celtic peoples. Produced by Bill Monaghan.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Monday, October 27th

5:00 COUNTING SHEEP
AKA "Take 2, and call me in the morning." Live radio with Jan Albert.

7:00 THE MORNING SHOW
Live radio with Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
The Laughing Cavalier Presents—A Light-Hearted Tribute to Johann Strauss the Younger. The 150th Anniversary of the birth of the Waltz King is appropriately observed with a collation of schlagobers and bon-bons from the pen of the master in performances by such diverse artists as Moriz Rosenthal, Felix Weingartner, Emil Von Sauer, Elizabeth Schwarzkopf, Will Boskowsky and others.

12:00 PROGRAM ANNOUNCEMENTS

12:05 ARTISTS OF OUR TIME
Barbara Londin talks with Cornell Capa, the famous photographer and director of the Institure Center of Photography.

1:05 A program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

2:00 ADVENTURES IN JAZZ
Presented by Mickey Bass.

4:00 IRSAY IN THE AFTERNOON
October is "Shellfish Month." The case for claw pegging. Presented by James Irsay.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. Rebroadcast tomorrow morning at 9:05.

7:30 GETTING AROUND
Discussions, whispers and guffaws on artists and the arts. Moderated and produced by Courtney Callender. Guest moderator, Andre Bishop. (Rebroadcast October 28th.)

8:30 MISCELLANY

8:45 A program of special interest. For details, listen to Program Announcements or call Folio-by-Phone, 826-1818.

10:30 A LOT OF NIGHT MUSIC
A restful reason to be a kid again—lullabies and children's songs of every possible origin and persuasion. Produced by Sara Fishko.

12:00 SWAN SONG
Live radio with Mickey Waldman.

Tuesday, October 28th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 THE MORNING SHOW
With Larry Cox.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
You should know better than to take all this seriously. Serious and frivolous music presented live by Judith Sherman.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 [A]LTERNATE [E]NERGY [C]OMMITTEE
Waste recycling in the urban environment. (A rebroadcast from October 26th.)

3:00 GETTING AROUND
(Formerly Callendar of Events) Arts reportage. (A rebroadcast from October 27th.)

4:00 JAZZ SAMPLER
A usually free-associative, more-or-less historically-inclined, approximate two hours of recorded jazz. Presented by Bill Farrar.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. (Rebroadcast tomorrow morning at 9:05.)

7:15 LABOR NEWS
A weekly report of news and events of special interest to working people and the labor community. Produced by Bonnie Bellow and Philip Mattera.

7:30 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. (Rebroadcast October 31st.)

8:30 MISCELLANY

8:45 POETRY
Produced by Paul Oppenheimer. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

9:15 GAY ALTERNATIVES
An examination of the ideas being used to work out various gay life styles. Produced by Ronald Gold.

10:15 GREAT AMERICAN WRITERS: William Burroughs.
In Search of Yage: Correspondence between William Burroughs and Allen Ginsberg.) This program contains frank language. If you think you might be offended, tune out and rejoin us at midnight.
William Burroughs reads a letter he wrote from Pasto, Colombia, in February 1953 to Allen Ginsberg in New York. Burroughs writes about his quest for the hallucinogen Yage; his ribald adventures in South America; and a bureaucratic error that caused him to be jailed.
Also, *Minutes to Go.* William Burroughs reads from collages assembled in this work. Followed by a discussion between Burroughs and Allen Ginsberg.
Produced by Charles Ruas and Bill Kortum, with technical direction from Peter Zanger and David Marx.

12:00 REFLECTIONS
THE BLACK COMPOSERS: Part 2.
Tonight on reflections, Brother Herbert X Blyden will narrate this 2nd series on the Black Classical Composers. You will hear, for the first time, Jose Garcia, Jose White, David Baker and Talib Rasul Hakim perform their creations. Produced by Brother Herbert X Blyden.

Gerard Malanga

William Burroughs

Wednesday, Oct 29th

5:00 MORNING WATCH
Live radio with Bill Monaghan.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
Twentieth Century music complete with discord, anarchy, rude noises, artistic irresponsibility and even a little beauty. Presented by Jim Theobald.

12:00 PROGRAM ANNOUNCEMENTS

12:05 A TRIBUTE TO LEE WHIPPER
Dr. Helen Armstead-Johnson, noted theatre historian, presents a tribute to Lee Whipper, the Afro-American character actor, who died July 26, 1975 at Harlem Hospital at the tender age of 98. Had he lived, October 29th, 1975 would have been his 99th birthday. The program will include Mr. Whipper's own voice as he recalled for Dr. Johnson street calls and old songs, along with speeches from his plays and films. Produced by Dr. Helen Armstead-Johnson.

2:00 THIS IS JAZZ
Host Larry Davis presents a variety of jazz and often talks with guest artists.

4:00 PRAXIS
Prax'is: 1)Practice: distinguished from Theory; 2) A set of examples or exercises 3) Live radio with Paul McIsaac.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:15 INTERNATIONAL REPORT
A series of interviews and reportage on major international developments, and the international stories that often go unnoticed by the press. (Rebroadcast October 30.)

8:30 WIDE WORLD OF MUSIC
The music of Tibet—Monks chanting sacred hymns and mantras. This program includes a special section where monks actually sing more than one note at a time. Presented by Marc Gold.

9:00 A program of special interest. For details, listen to Program Announcements or call Folio-by-Phone at 826-1818.

10:00 A DELICATE BALANCE
Marian McPartland shares music and reminiscences with fellow musicians.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Thursday, Oct 30th

5:00 HOUR OF THE WOLF
The Thursday Morning Science Fiction Extravaganza. With Jim Freund.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last evening's News.

10:00 MORNING MUSIC
Ricardo Fioravanti presents obscure Italian Baroque composers: Vinci, Mancini, Aldovandini, Legreni, Marcello, Salieri, Trabaci, Della, Ciaia, Rossi, Durante, Graziani, Galuppi, Cambini and Ball'Abaco.

12:00 PROGRAM ANNOUNCEMENTS

12:05 LUNCHPAIL
Live radio with Paul Gorman.

2:00 GRASS ROOTS OF MUSIC
A rebroadcast from October 26th.

3:00 INTERNATIONAL REPORT
A rebroadcast from October 29th.

4:00 WEATHERBIRD
Gary Giddens presents jazz recordings from New Orleans to Avant Garde.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events. Rebroadcast tomorrow morning at 9:05.

7:30 THE CITY IN CRISIS
A special series examining New York City's fiscal crisis and its implications for the future of all urban areas. Produced by the News and Public Affairs Department. (Rebroadcast November 1st.)

8:30 MISCELLANY

8:45 WAR BABIES
Improvisational theatre with War Babies. See "War Babies Instructions" in this *Folio* and then call 371-5200 to participate.

9:45 MISCELLANY

10:00 ARTS
Some of the architects whose radical projects did not win the Roosevelt Island Housing Competition will discuss their plans for the site and how they differed from the winning entries. Produced by Judith Vivell.

11:00 FILMS
This new weekly program will explore films as entertainment, as big business, as art, and finally, as the prime cultural force in molding the consciousness of our society. Listen to Program Announcements or call Folio-by-Phone, 826-1818, for details.

12:00 RADIO UNNAMEABLE
Live radio with Bob Fass.

Friday, October 31st

5:00 A CONSORT OF EARLY MUSIC
A program of Renaissance, Baroque and Medieval music designed to help you get out of bed. The best way in the world to start the day if you have to get up early.

7:00 ROOM 101
With Steve Post.

9:00 PROGRAM ANNOUNCEMENTS

9:05 NEWS
A rebroadcast of last night's News.

10:00 MORNING MUSIC
With James Irsay.

12:00 PROGRAM ANNOUNCEMENTS

12:05 THE WORKPLACE
A series on work and working people produced by Bonnie Bellow. This month The Workplace will focus on the problems confronting city workers as part of our special series, THE CITY IN CRISIS. (A rebroadcast from October 28th.)

1:00 REPORT TO THE LISTENER
With, believe it or not, Larry Josephson.

2:00 ECHOES IN BLACK MUSIC
Jazz from past years with a sprinkling of blues, gospel, rock, and current releases. Presented by Gene Lewis.

4:00 UNSTUCK IN TIME
9) Rebel forces gather in Minneapolis to unify their returnest philosophy. Members include Neolithic Conservatives, Primitive Communists, Anarchists and assorted Wiccan Sects. Live radio with Margot Adler.

6:00 PROGRAM ANNOUNCEMENTS
COMMUNITY BULLETIN BOARD
6:05 MISCELLANY

6:30 NEWS
A report of the day's events.

7:30 FROM NON-SENSE TO PHOBIA
1)The poetry of Lewis Carroll and Edward Lear; 2) Arthur Machen's *the White People*; 3) Henry James' *Turn of the Screw*; 4) H. P. Lovecraft's *Pickman's Model.* Produced by the Music and Drama and Literature Departments.

12:00 RADIO UNNAMEABLE
A Halloween Special with Marion Weinstein. Appropriate guests and a Samhain ritual.

JAZZ

And so we asked Bill Farrar why the resurgence in popularity for Jazz . . .

I don't know. Not only that, I have a deepening prejudice against rational analyses of anything as ephemeral as public taste. But let me summarize the most common explanation I've heard around town. The speculation goes like this: The generation whose musical tastes were formed in the '60's have become bored with the harmonic and rhythmic simplicity (and, therefore, inferiority the reasoning goes) of rock and folk music. They (the young'uns) are searching for something harmonically more advanced, with a strong though more complex rhythmic pulse which is somewhat "related" to what they are used to hearing and/or playing.

This all sounds very neat and logical and probably is true to a certain extent, but I don't believe it. (Though it is certain that for whatever reason increasing numbers of attentive listeners to other music have now begun to direct their aural energies toward jazz.) My doubts originate mostly from my aforementioned bias against neat, logical explanations of human phenomena and partly from my own feelings about people who listen to music. I believe there are esseotially two audiences for music (and, I suspect, for all art): those for whom music is something peripheral, however pleasant, and those (a **much** smaller group) for whom music is something important enough to focus on, learn something about and **care** about. Jazz, because it requires more attention than those areas of pop music which deal mostly with melody and do not employ improvisation, is only really understood by the second group. And this crowd has never been large enough to support the music. When the mysterious, many-faced popularity demon lights on jazz (or blues or gospel or bluegrass or ragtime), all the fashion followers trot to the clubs and record retailers. The musically fashion conscious are always vastly more numerous than the real aficionados and are the only real mass audience, but they are fickle. The solid jazz fan who has some idea what he's listening to sticks around. Which, on the elliptical path my mind usually takes, leads to WBAI and its recently extended jazz programming.

My feeling is that WBAI is tapping Group II, the hard-core more-or-less knowledgeable fan. This group, which was formerly served by a number of knowledgeable, small audience, devotee-directed FM programs (the most notable example is Ed Beach's monumental **Just Jazz** series) have been abandoned. Beach is forced to play a "formula" blend of what he likes balanced by what the program director at WRVR thinks will sell radio time. Beach's **Just Jazz** series has been banished to the no-man's land of 7 to 9 am on Saturday. And the other station which directs itself to my hypothetical Group II WKCR, though it has some excellent jazz programming by Phil Schaap and others, has not filled the gap. It is **these** people who will form WBAI's new jazz audience—the same group who ten years ago listened to Martin Williams, Dan Morgenstern, Ira Gitler and the rest of the 60's jazz crowd at the end of that era's jazz renaissance on WBAI. Don't get me wrong. I think these people deserve to be addressed; I'm one of them. But they are not numerous enough to support anything of any size, and I don't think they will be. As for Group I, I think the music and musicians should welcome their support and spend their money but not depend on them. They are not "listening" in the true sense and never were. And as soon as some musical equivalent of the platform shoe or hula hoop becomes the new hip sound, they'll be gone. **—Bill Farrar**

Lichtman, N.Y.C.

WAR BABIES

How to listen and participate in War Babies.

A "Who" is who the players are; not **specific** people, like Jackie and Ari Onassis, but **types** of people, like the widow of an assassinated President and a deceased Greek shipping magnate.

A "What" is what they're doing.

A "Where" is where they're doing it.

First Line-Last Line: Audience suggests Who, What and Where, and the first and last lines of the scene.

Foreign Movie: Audience suggests Who, What and Where. Two players perform the scene in a foreign tongue while two other players translate.

Emotions: Two players. Audience suggests Who, What aod Where, as well as a starting and finishing emotion for each player. Players must play only those two emotions.

Changing Emotions: Emotions are suggested and collected before the scene begins. Players play the scene and the emotions are called out from off-stage. Players must then play the scene in the emotion called. (Audience also, of course, suggests Who, What and Where.)

Couples—Present, Past and Future: Audience suggests Who, What and Where. Two players play a scene representing a couple in the present. Two other players play that couple in the past. Two other players finally play the same couple in the future.

Changing Theatre Styles: Various styles of entertainment; movies, T.V., legitimate theatre, etc., are collected and called out during the scene. Players then continue the scene in the style called. (Audience also suggests Who, What and Where; but you probably knew that.)

Why and Therefore: This is the life-story of one of the players, (not the actor himself, but the character he will play). Audience suggests Who, What and Where, and the first scene takes place in the present. Players then come on and play characters in the past and future of the player whose life it is.

Object Focus: Audience suggests an object, and a place. Players come up and form a scene based on the object in that place.

Alix Elias, Susan Krebs, Carin Kaye, Marsha Meyers, Jed Mills, Peter Riegart, Renny Temple, John Welsh are War Babies.

War Babies perform alternate Thursdays, (in October, the 2nd, 16th and 30th) from 8:45 to 9:45 PM. To participate, call 371-5200. The program, obviously enough, is BROADCAST LIVE.

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FREE MUSIC STORE

After eight seasons (yes, this will be our ninth year), the WBAI Free Music Store remains one of the few places left where performing artists both well-known and new can experiment and perform in a "non-commercial, non-rip-off" atmosphere and where people can still hear and see exciting concerts, for free (actually we encourage contributions—whatever you can afford. The money goes right back into the program, and enables us to keep producing high quality concerts!) The Free Music Store will continue to take place every Thursday and Saturday at 9:00 PM (with Saturday concerts broadcast live). WBAI is located in a deconsecrated, anonymous looking church at 359 East 62nd Street, just West of swinging 1st Avenue. Let this be your invitation to come to any or all of our concerts, and when you can't make it in person, listen to us at 99.5 FM on Saturday nights. Seating at the Free Music Store is casual; we are currently shaping up our pillow and pew situation. (If you would like to bring your own pillows, obviously please do; and if you'd like to donate same call me at 826-0880 during the week.) Watch for our posters all over the place!

At press time (mid-August), the following concerts have been finalized and judging from where I stand, this promises to be one of our most exciting seasons:

SATURDAY, OCTOBER 4: OPENING NIGHT!! MOTHER MALLARD'S PORTABLE MASTERPIECE COMPANY. Have we got an opening night for you! Live Electronic Music. David Borden, Steve Drews and Judy Borsher perform original music on **FIVE MOOG SYNTHESIZERS**, which they describe as being from the Hypnotic School. **BROADCAST LIVE.**

SATURDAY, OCTOBER 11: THE BOEHM QUINTET. A program of classical chamber music performed by Susan Stewart, flute; Phyllis Bohl, oboe; Don Stewart, clarinet; Joseph Anderer, horn; Richard Vrotney, bassoon. Works to be announced. **BROADCAST LIVE.**

THURSDAY, OCTOBER 16: COMPOSER'S FORUM. The WBAI Free Music Store is pleased to be the new home of this series of concerts. Founded in 1935, as the first series of American Contemporary Music, it is one of the oldest of its kind. Each concert will present the work of two "young" composers, and after the program there will be a discussion period with the composers moderated by a distinguished member of the music community. The composers who will be presented in the first three concerts of the series (Thursdays October 16, November 13, and December 11) will be Andrew Frank, Hubert Howe, David Gibson, Jon Gibson, Anna Lockwood, and Curtis Smith. Stay tuned for specifics on each of the concerts. **The Composer's Forum will begin at 8:30 PM!**

SATURDAY, OCTOBER 18: SONGWRITERS LAUREN SHAPIRO AND BILL HORWITZ. Lauren Shapiro is no stranger to WBAI audiences and Bill Horwitz is probably best known to you for his song "If I Had A Friend Like Rosemary Woods." Bill is one of the few songwriters to combine wit and feeling with political thoughts and messages. **BROADCAST LIVE.**

REMEMBER: The WBAI Free Music Store takes place every Thursday and Saturday evenings beginning at 9:00 PM (unless otherwise noted) starting on October 4. Listen for details and join us for concerts of "classical" music (Western and non-Western), jazz, popular and even unpopular. Expect anything (everything?)

—IRA WEITZMAN
Coordinator of the WBAI Free Music Store

continued from page 2

"Pacifica professionals," WBAI's paid staff of producers, announcers, reporters, live-radio persons, and some of their support staff will surely disappear, whether gradually or at a stroke, to be replaced by whomever can afford to volunteer.

WBAI's income has declined every year since 1972, from an all-time high of $681,000 in 1971, to $585,000 last year, to an estimated $525,000 this year. We have lost between $30,000 and $40,000 each year for the past three fiscal years alone, for a cumulative operating **loss** of over $150,000. Unless the present trend is quickly reversed, we shall lose another $20,000 to $30,000 this fiscal year (which ends September 30, 1975). Subscriptions are down to 14,500 as of this July from 25,000 of a few years ago. (Many subscribers have become donors in the absence of the **Follo** whose return should reverse that trend.) We have made severe and very painful staff cuts reflecting this decline. Any further cuts will make the station unrecognizable. At the same time that income and subscriptions are declining, costs in every area except staff salaries are rising dramatically: electric power has gone up 300 percent since 1969 to almost $4,500 per month; postage, insurance, printing, electronic parts and building repairs have increased over 100 percent. Salaries, by remaining constant, have actually declined in real earning power, making it almost impossible to hold onto key staff, and increasingly difficult to replace those who have to leave with others equally competent. What is more, actually less, we do not even get our meager salaries. WBAI owes its staff over $25,000 in back salaries, about five weeks' worth.

This economic pincer produces serious side effects: internal political "insanity" as well as great personal and professional tragedy in the forms of threats of eviction, cut-off phones, domestic fissures, premature "burn-outs" due to overwork, not to mention programs unbegun, unfinished or underfinished.

I am confident that as long as there is liberal democracy in the United States there will be a listener-sponsored WBAI in New York City. The real question is whether talented men and women will any longer be able to work here producing programs. I myself am wrestling with this problem for reasons of both economics and personal morale. I have been station manager for over a year and a half now. I am proud of what we've all accomplished in that time, especially given the economic, political and cultural blah's of this era. But I am genuinely puzzled, and not a little depressed, by the continuing decline in station income. For the past year, programming has been very good and is getting better and better. In response to your letters, we reduced the chaff and increased the wheat. Steve Post's recent 4½-hour "The Last Nixon Show" was brilliant. Drama, literature, poetry; music, news and public affairs, live radio—all are first rate. And we have brought back the monthly **Follo**. We are giving you more and better programs than ever. But where is the money to pay for them? Where are your pledge payments, your renewals, your donations and gift subscriptions? Why is each month's income less than that of the same month of a year ago?

I cry not wolf. WBAI cannot go on losing money, paying starvation salaries (typically $150-$165 per week). Something must give—and soon—if more listeners do not subscribe, renew, or donate a little extra. We must have a net gain of 5,000 subscribers by the end of the year if the WBAI, as you've known it for the past 10 years, is to survive. If not, the station will be reorganized with unknown consequences. We will keep you informed of progress toward this essential goal. But in the final analysis, it's up to you—your subscriptions and renewals, and those of your friends. (Unfortunately this article will reach only those who have already made a commitment to the station. It will not reach those who listen but do not subscribe. If you have friends who casually boast of listening to 'BAI "for years" and not subscribing, please tell them to get off the stick, lest they no longer have all those good things to listen to. Post this article at your school, where you work, or around town; or send it to a friend.) Please return the coupon in this **Follo** with a subscription or a donation, plus something to help defray the cost of the "Carlin" fight. **The station you save may be your own.**

—Larry Josephson
Station Manager

— — —

(1) Two of the seven FCC Commissioners (Reid and Quello) would ban such language from the air at all times. "Garbage is garbage," said Commissioner Quello. If the courts uphold the Commission on "Carlin," Commissioner Quello may yet get his way.

(2) The Constitutional differeoce, if any, between "indecency" and "obscenity" is not at all clear. The Carlin monologue was clearly not obscene, as it did not, under any stretch of the imagination—even the Commissioner's—appeal to the prurient interest (i.e., turn you on). Thus the FCC was forced to hang their hat on the nebulous concept of "indecency," adding the concept of protection of the tender minds of children and subtracting the Roth redemption test from the classical formulation of indecency as mere offensiveness.

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Saturday & Sunday

December 13 & 14, 20 & 21

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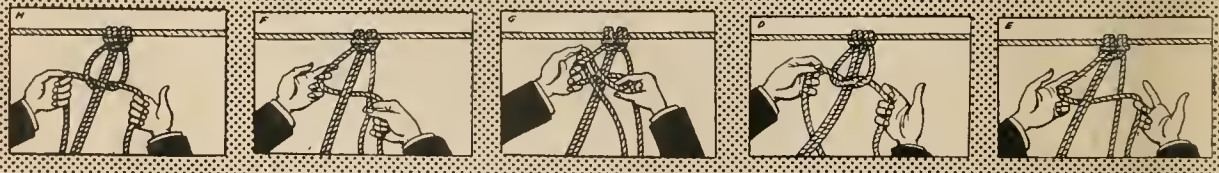

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